

Barber Shop Ballads



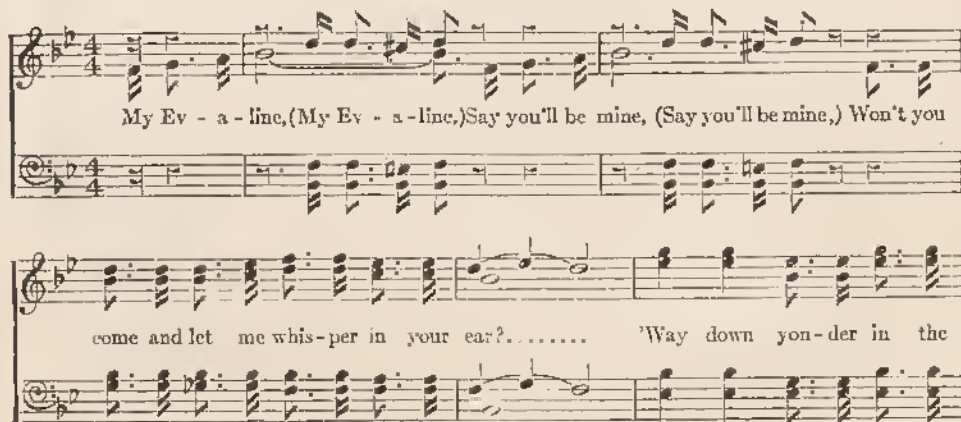
booming in for the whole-hearted wind-up, "my Mandy Lee." If you want to experiment with different endings, here is the best substitute:



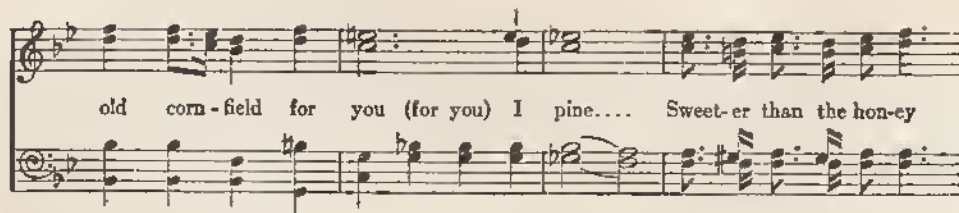
My Evaline

WHENEVER anyone starts *Sweet Adeline*, someone else is fairly sure to follow shortly with *My Evaline*. It is a far more sprightly piece, but shares with the *Adeline* song (and several others) the habit of alternating solo and harmony.

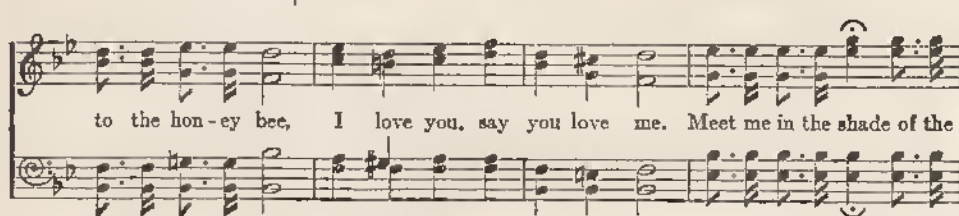
Princeton University has made a pet of this song, and the orange and black version is accepted as authentic. There are several possible variations, however, even on the steps of Nassau Hall, and these are, therefore, considered in the foot-notes.



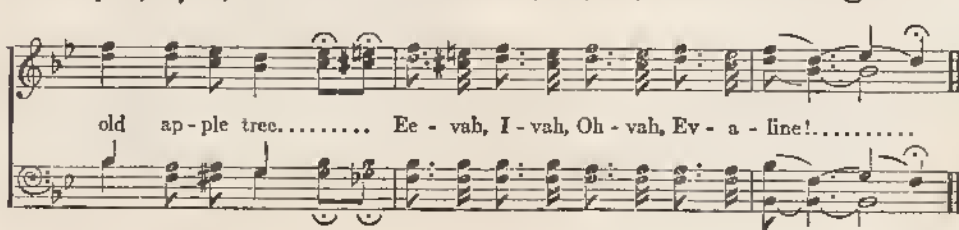
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old corn-field for you (for you) I pine.... Sweet-er than the hon-ey

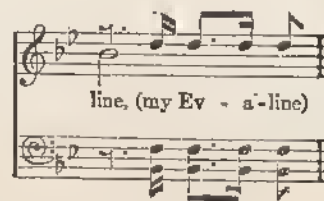


to the hon-ey bee, I love you, say you love me. Meet me in the shade of the



old ap-ple tree..... Ee - vah, I - vah, Oh - vah, Ev - a - line!.....

The opening address may be a solo by the *lead* or sung in unison, with a quick breakaway by the other three voices. If nothing fancy is desired, the "echo" harmonies (A) may be simple tonic, thus:



line, (my Ev - a - line)

At B a simple "swipe" is permissible, but time does not allow for more than a one-step waver on the part of *tenor* and *baritone*.

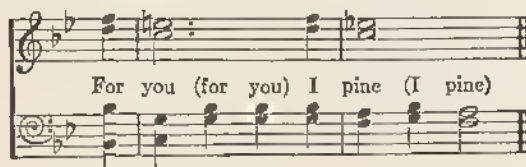


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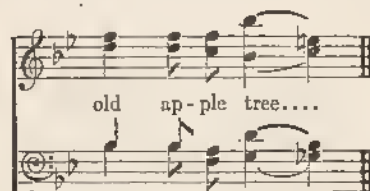


MY EVALINE (Continued)

The real stuff begins to appear at C. Here an "exhilarator" can be effectively introduced on the word "for"; and "you," a tonic in a new key, leads naturally to a "seventh heaven," which can be made still more ethereal by letting the *baritone* and *bass* slide into their notes from half a step above. The more commonplace version is:



After that it is fairly plain sailing up to D, where a little closer harmony is desirable than in the preceding phrase. The greatest difference of opinion is possible at E, but the close slide effect is generally recognized as overwhelmingly mellifluous. An ambitious *tenor*, however, may want to do a little soaring, and in that case the passage can be sung thus:



The rest is easy, provided the changeable vowels are pronounced clearly and emphatically. (In some cases you may find it good fun to sing this progression twice through before coming to its final statement, thus:

"Ee-vah, I-vah, Oh-vah,—Ee-vah, I-vah, Oh-vah,—Ee-vah, I-vah, Oh-vah, Evaline.")

For extra fine shading, keep in mind the following: The address to Evaline should be spirited but not too shouty. The harmonizing voices ought to sound like a real echo. Work up gradually to a climax at "I pine." Soften up immediately after that, and broaden out with "I love you, say you love me."

Be free and easy with the time the rest of the way, holding "shade" and "tree," and ending with snappy rhythm. If you repeat the chorus it should be very soft.



Love Me and the World Is Mine

ERNEST BALL, when he wrote this song, played a trick on all its singers. If you have ever raised your voice in song while taking a bath, and marvelled at the wonderful reso-

nance that you suddenly possessed, you were getting the same sort of encouragement that Mr. Ball gives you here. But with him it is a question of range, rather than quantity or quality. He makes you think that you are singing right up to the skies, whereas you have really covered less than an octave in your flight. Try it, and see for yourself how glorious it feels.

Love Me
and the
World
is Mine

